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and the owner saved his room and some hundreds or, perhaps, thousands of dollars. Oh, there is no telling to what amount a decorator's bill may not reach when old tapestries are among its items.

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WHEN, to avoid cross lights, or from any other cause, a window has to be closed permanently, a black-board with holes in which specimens of stained glass are inserted may be used with excellent effect. This decoration may be confined to the upper part of the window, and a heavy sideboard or a nest of bookshelves, well backed, may shut out the light from the lower part.

* * *

THE style in which the "Hints on Home Decoration" or on "Art in the Household" in the daily papers, and in some art periodicals, is written, should be enough to warn the reader against attaching too much importance to the information or advice therein doled out to him. "A sensible and artistic piano-case is made of teakwood," or "An elegant window-seat is made of a packing-box," or "A pretty fireside corner has a border of blue Dutch tiles," is the illogical, if not unveracious way in which these misleading paragraphs usually begin. And there is hardly a decorative absurdity of any sort which they do not describe and propose as a pattern for imitation. From a new way of tying a bit of ribbon about the neck of a cheap Japanese vase, to the latest device for utilizing the budding talents of would-be painters and designers, every novelty that tends to make decorative art ridiculous is noticed in the "Art at Home" columns of the newspapers, and always with approbation.

* * *

IT is impossible quite to avoid eclecticism in decoration. We are now in the same condition as to the decorative arts that the Romans of the decadence were in—overwhelmed with the variety of styles and models which are offered for our acceptance or imitation. Perhaps there is no one who cares about the matter at all, who does not wish to have something Gothic, something Classic, some bit of Renaissance, of Arabic, of Persian, of Japanese, enter into the decoration of his house. It is difficult to accomplish all this, and preserve character and unity of effect. The best plan is to determine upon a ruling style, as upon a dominant color, and let objects or ornaments of different styles enter only as accessories, and not to any great extent into your scheme. For instance, all the large surfaces and the principal pieces of furniture might be in the modern English fashion, yet Indian embroidered curtains, Japanese curios, or movable objects of any age or country may find place. But nothing not belonging to the chosen style should be fixed.

* * *

A FLOOR ought to be, and to *look*, flat. But who has not met with a floor of some entrance hall on which he has almost hesitated to tread, because the black and white marble forms a pattern representing cubes in relief, laid side by side, and with their angles standing up? The pattern may be quaint, but it annoys the eye, and is opposed to common-sense.

* * *

IN many of the older houses of our Eastern cities, the fireplace is set in the middle of the wall of the room, with a closet on either hand projecting about as far into the room as the mantel-shelf does. This offers an excellent chance for effective decoration, which is often taken advantage of, and in a variety of ways. One of the simplest and cheapest is this: At either end of the mantel-shelf, in the corner made by the chimney-breast, and the projecting wall of the closet, is placed a triangular box, made like an old-fashioned corner cupboard, but smaller. The longest side of the triangle is the door, and it is made of a picture-frame to which hinges have been attached on the inside. The back is easily removable to allow of the picture being changed. The inside of each cupboard is padded, and both serve to hold small objects which it is not well to leave at the mercy of servants when dusting and cleaning up. At the same time, they also serve as supports for an extra shelf fastened to them by wooden pins and keys, not showing from below, as they are to the lower shelf, so that the whole affair may be taken down and removed. A small cabinet of ebony and ivory fits in the middle, between the two shelves, and both are laden with the usual accumulation of trifles. An octagonal mirror, with bevelled edges, looking quite Venetian, though of New York manufacture, occupies the wall over the higher shelf, and is flanked on either side by a tall vase containing grasses or flowers, the latter usually wild.

Ceramics.

PRACTICAL LESSONS IN CHINA-PAINTING.

IV.—FRUIT.

FRUIT, in mineral-color painting, will be found rather more difficult than flowers; it cannot depend so much upon quick, telling strokes, and its convex forms, moreover, will not admit of the heavy outlining that is such an advantage in flower-painting. Ruskin, in speaking of giving a pupil a ball to draw, says: "His mind is always fixed on the gradation of shade, and the outline is left to take, in due time, care of itself. I call it outline for the sake of immediate intelligibility—strictly speaking, it is merely the edge of the shade." This last expression suggests one happy alternative of which you may avail yourself in mineral-painting, that is, wiping around tinted surfaces when some modification of form is needed. This must be done before the color is dry, else you get a hard, sharp "edge of the shade" instead of a soft edge.

On cheap specimens of decorated china one may see the most gorgeous fruit dashed in with a few broad strokes. This work is usually done by adepts, who could do much better if they were allowed the time, and their work, crude as it may be, is often suggestive. For instance, I have seen purple plums, each one of which had been thrown in with a broad double sweep of a full brush, coming down for the larger half, and, with a quick turn bringing up the balance so as to let a slight overlapping of the color give the shaded line that is sometimes seen in rich, plump-sided plums. Again, the grand double sweep had slighted the part where high light was expected to give greater convexity, and thrown the deeper shades near the outer part.

When these common pieces are decorated by the dozen or hundred, every stroke must tell. Under any circumstances, every stroke ought to tell, but when the motive is purely artistic, when the result is to be the very finest attainable, no subsequent pains should be spared.

I have mentioned plums as furnishing an example of the crudest style of work, and I will make them first in order in giving special instructions for fruit-painting. For the ordinary large rich purple plums, tint in first carmine No. 3 on all parts except where lights are expected to fall. When this is dry, stipple over it, with a soft blending brush, a rather dry shading of deep purple, varying the thickness of it to suit the gradation of shade. For the half-tints, which, on account of the bloom, will appear quite blue, use deep blue. For the reflected light, which will be most apparent on the under side, if the fruit is lying on a horizontal surface, tint on azure blue; a little of this color may also be used to grade a portion of the high lights which have been spared or taken out.

Every variety of purple or blue plums may be painted in a similar manner. But little purple, and a great deal of the two blues may sometimes be required; and then, again, if the plums are of a very warm reddish purple, capucine red may be used for an under tint, instead of carmine. The purple will lose strength in firing, and it will probably be necessary to repeat the stippling after a second firing, and even again, after a third. If light colored plums are to be painted use the colors indicated below for light colored grapes. Stems, leaves, and twigs are, of course, painted much like those belonging to flowers. Where shadows are cast on a pure white ground, use the mixture of black and sky blue previously described.

All purple grapes want the same colors as the purple plums; except that the more decided bloom makes the half-tints very light, nothing deeper than azure blue is required for them. A little black may be used in the interstices of massive bunches and on the grapes upon which there are cast shadows.

For grapes that are of a pale greenish tint use mixing yellow and apple green, with carmine No. 1 for the neutral half-tints. Where portions of the bunches have warm yellowish and purplish tints use very delicate yellow ochre and violet of iron, separately or blended. Deep shadows and interstices may have brown, green, and violet of iron. Where high lights are wanted, take out the color before it is dry, so that the edges may soften down a little. Grapes should be placed so that some have light shining directly through them; being translucent, their colors will then show to the best advantage, and afford a brilliant contrast to the portions of the

bunches that are in shadow. Hatching with short, curved strokes gives a beautiful finish to grapes. If it is not done skilfully it will disturb the under tint, therefore it may be necessary to have the pieces fired once before this is attempted. Yellow ochre, shaded with sepia, makes natural looking stems.

Fruit that requires scarlet, like strawberries, may be painted with the mixture of carmine and orange yellow previously described, and shaded with clear carmine No. 3. Azure sky blue will serve for the half-tints. Some strawberry seeds require black, and some silver yellow.

Cherries have such a china-like surface that they look very real in mineral colors. Paint them rather thinly, with plenty of spared light. They are pretty on their leafy branches, or gathered in clusters, with their long green stems unbroken. Cherries that are of a light yellowish tint, with but a slight shade of red, may have an even tinting of two parts mixing yellow and one part orange yellow; then rather dry carmine may be lightly dabbed on the red part with a soft blending brush. Among the combinations of color already described will be found everything that is required for the various shades of deep colored cherries.

Fruits known as multiple fruits—i.e., those that are formed of little spherical clusters, like raspberries and blackberries—are easy in mineral-painting, as comparatively independent touches may be given them instead of treating the whole surface at once. The light and the shade must be concentrated as on other berries. Peaches are painted as follows: Tint all the surface, except where high lights and cool half-tints appear, with mixing yellow, deepened, if necessary, with orange yellow. When this is dry, take carmine, if the red tint is delicate, or capucine red and violet of iron, if it is deep and rich, and, after adding enough spirits of lavender to make the tint dab on freely with a large blender, carry it over the pale yellow, tinting as far as desired. Leave this several hours to dry, then shade with brown green, and finish by stippling on pearl gray No. 6, wherever there are cool half-tints and reflected lights. The former are sure to fall where the down is most apparent, and the gray gives the effect perfectly. To paint half of a peach, showing where the stone has cleaved out, use for the irregular corrugations carmine and a very little orange yellow, then shade with deep purple. Mixing yellow shaded with brown green serves for the pulp; it may have red markings that need carmine and orange yellow. The outline must have the local color of the skin that forms it, and must be rather sharp.

Unconventionalized designs of fruit are very desirable for dessert-plates, and it is not difficult to present at least a dozen different varieties. An artistic style of fruit-plate is that which has four segments of open basket-work, leaving a square in the centre which, after sparing a margin for fancy gilding, will serve to show off the fruit very much as a doily would. The largest fruits should be cut. Oranges may be treated in the following manner: Let one or two tempting halves or quarters lie so as nearly to eclipse a whole orange, while the skins remaining underneath naturally curl enough to show some of the deep yellow outside and some of the whitish inside, with whatever pretty effects of light and shade can be secured. All parts that are nearly white may have the slightest tint of mixing yellow shaded with black. Where deep orange yellow is used shade with ochre and sepia. Cut apples arranged in a similar way may be made very effective. When brown seeds are revealed, touch them with sepia and shade with the darkest brown. The markings around them may have brown green shaded on thin mixing yellow. Avoid heavy, coarse work on the skins, especially if the apples are red or streaked.

A very pretty design may be made with two or three red bananas, the outer one being partly peeled back. The outsides of the skins want flesh reds shaded with violet of iron. The palest possible tinting of ochre, with slight marks and shades of brown, will imitate perfectly the fruit itself and the inside of the skins.

About three pieces of a nutmeg melon may be prettily grouped for another plate. Select one with a rough rind and a deep creamy tint inside. For the latter use very thin ochre shaded with violet of iron. On the rind use thin brown green between the light markings, which may afterward be speckled along with a little brown. Thin brown green and grass green may be tinted along between the rind and the creamy inside surface.

Among the foreign fruits pomegranates reveal a beautiful centre when opened. For the rich masses of seeds use light carmine shaded with deep purple.

Sometimes nuts and raisins are combined with fruit.

A judicious use of the browns will give all the light and dark tints that nuts require. The irregular elevated lines on raisins may be laid in with light sky blue and shaded with black; between these lines paint graded tints of violet of iron. The surfaces must be much flattened and the outlines uneven and soft.

If any silver articles, like fruit-knives or nut-picks, are introduced in designs, grade in the shades with pearl gray and touch a little black in the very deepest lines, sparing all lights. If there are reflected colors tint them in with a small blending brush, so that they may be vivid but soft, and they will help to give a burnished appearance to the silver.

H. C. GASKIN.

Art Needlework.

CHURCH APPLIQUÉ WORK.

VELVET, cloth, and cloths of gold and silver, are the most proper materials to be employed in appliqué on articles for the church. Silk velvets are very choice for the purpose. They should be of the best quality. The pile of the cheaper qualities is long and plushy looking, and impoverishes in effect by the slightest pressure, while that of the better kind is firm and close, though soft, and with ordinary care will undergo much usage, without detriment to its appearance.

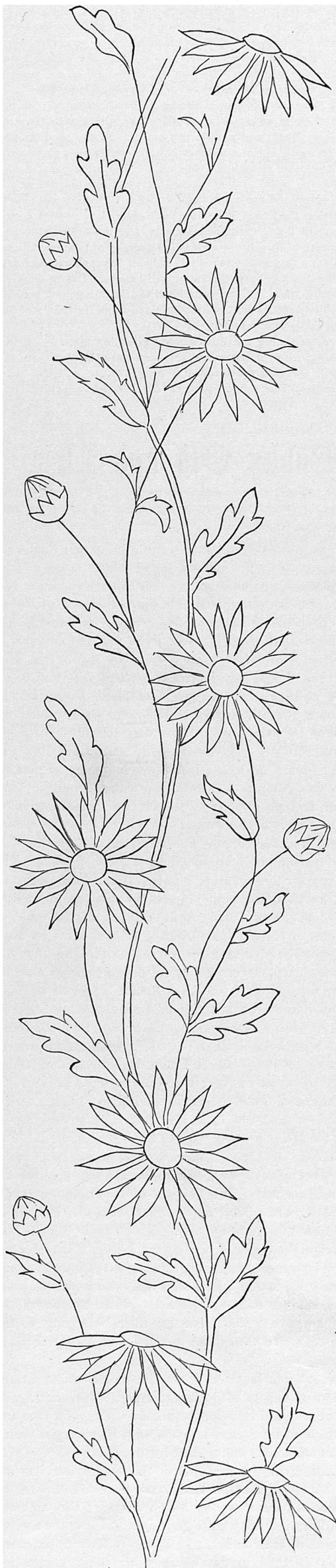
A black edging is usually the best for cloth of gold appliqué, any other color is liable to detract from its native richness. Cloth of silver may be used in the same manner, and under the same circumstances as cloth of gold, but it is apt to tarnish quickly, and should, therefore, be very cautiously brought into requisition, for works that are intended to last beyond a certain time. Cloth is the easiest of all materials to prepare for appliqué, the most ductile to work, and by far the most durable. It is especially good for applied works of large dimensions, as it will bear rolling, folding, or brushing, without injury. In lieu of the unseemly decoration of the walls of the sanctuary with texts painted on glazed calico, we strongly urge the votaries of church-needlework to substitute letters of cloth. They should be Lombardian or those of any other alphabet equally plain, and for mounting on the walls of the church, should be about six inches high. Red upon a white ground, or gold color, or white upon red, and each of them edged with black, would be good arrangements of color for effect.

From half a yard of cloth a large number of such letters may be cut, which will only require a black cord sewn round them to give a striking effect to an inscription which may be read as clearly at a distance of forty, as of four, feet, if only the letters be simple, and the contrast between them and their ground properly studied. By levying contributions on a circle of friends for pieces of cloth of various colors, however small, it would be quite possible for any lady, or community of ladies, to decorate an entire church in an humble district, in a rich and seemly manner, with applied work alone. Velvet may be introduced with cloth, and cloth of gold with both; but cloth appliqué by itself will repay the worker amply who exercises any amount of judgment and taste in executing it.

To prepare velvet, cloth, and cloths of gold and silver for appliqué, first strain a piece of rather thin holland tightly in a frame, and cover it all over with "embroidery paste," carefully removing even the most minute lump from the surface. Upon this pasted holland, while wet, lay the piece of velvet or other material of which the appliqué is to be, smoothing it over the holland with a soft handkerchief to insure its even adhesion everywhere. If there be a necessity for drying quickly, place the frame upright at a distance of four feet from the fire—holland side to the stove. But it is always best, if possible, to prepare the material the day before using, that it may dry naturally; the action of the fire being likely to injure some fabrics, as well as colors. The velvet, when perfectly dry, will be found tenaciously fixed to the holland, and may be removed from the frame.

Now, the entire design, or that portion of it intended to be formed of this material, is to be pounced through its pricked pattern on the holland side of the velvet, and traced correctly with a soft, black lead pencil, then cut out with sharp, strong, nail-scissors, and it will be ready for applying to the article it is designed to ornament.

Supposing a pattern to be designed for development in *applied work* of many colors, and, perhaps, materials. A piece of holland large enough to receive *all* the parts,



SOUTH KENSINGTON NEEDLEWORK DESIGN FOR A BORDER.

if possible, should be framed, and upon it the various pieces pasted. When dry, each one should be pounced and drawn, on the holland side, from an exact outline traced from that particular portion of the design it is to occupy.

In other words, an entire pattern may be divided into any number of parts, and each designed for a different color or material. But every portion, or section so designed, must be correctly traced, on a *separate* piece of paper, from the original drawing of the whole, then pounced from this tracing and cut out. When all the pieces are ready, and laid down in their places on the perfect pattern, they should register as truly as wood blocks in good color printing, or come together as accurately as the parts of a Chinese puzzle, and *will*, if our instructions are but fairly adhered to.

Sewing silk, in neat stitches, of the shade of the figure being applied, is best for securing it round the edges before cording. Coarse crochet silk makes a good edging for appliqué figures. Silk cords of all kinds are also used for the purpose. Of the latter those called spiral cords are the best. Twisted cords of silk and gold are likewise very suitable. Every description of cord for edging appliqué should be made moderately stiff, so that it may be turned sharply to describe the angles of a pattern well. Real gold twist is very beautiful for outlining small pieces of work; better still is pearl-purl, if its costliness be not an objection.

Treatment of the Designs.

THE CHINA-PAINTING DESIGNS.

PLATE 592 is a decoration for a chocolate jug—"Suc-cory." Jugs of the shape illustrated come in French china. The design given is for one side of the jug—reversing for the other side. For the flowers use deep ultramarine blue, shading and outlining with the same. For the stalks and leaves add apple green to brown green. For the border, and also for the stem-tips use deep red brown or violet of iron. For the outline of the border, the crackle pattern, and the divisions of the handle use black. Tint with silver yellow. A gold outline may be used with this design with good effect.

Plate 594 is a design of honeysuckles and butterflies for tile decoration. For the two upper left-hand butterflies use jonquil yellow, taking brown green and a little black mixed for the shading and slight indications of lines and markings on the wings. For the butterfly next below these, and a little to the right of them, mix a little deep blue with black to give a grayish black. And to produce the desired depth of coloring put this color on in two washes; erase the black from the spots and put on deep blue. But as this butterfly is no middle distance, this blue marking should not be too bright; over the two wings, in half shadow, on the right, wash a faint tint of the blue and black mixed. For the larger butterfly at the left-hand use carnation and a little yellow brown mixed for the light parts of the wings and all the spots on them. Shade with the same colors, and for the dark markings and lines mix a little deep blue with black; using this same coloring for the body of the butterfly. Use yellow brown for the lowest butterfly on the tile, shading with brown and black; also putting in all the darkest part of the wings and body with this dark coloring. The two butterflies at the top of the right-hand tile are to be in yellow, and use jonquil yellow for them, shading with brown green and a little black mixed. For the large butterfly below them use jonquil yellow, letting the same color appear in the spots on the wings, and putting in all the markings with black and a little brown green mixed with it. Shade with brown green and a little black mixed. Use jonquil yellow for the fourth butterfly, putting in the spots with brown green and black mixed, and using the same colors for the shadow on the wings and for the body. All the honeysuckle buds have a very pale yellowish tinge on them, near the stem, and over this part of the buds put on a delicate wash of mixing yellow, and use this same color for the flowers. Where shadows lie on them, and for gray shadows mix brown green and black. Use orange yellow for the stamens, and a touch of sepia at the anthers. For the small leaves at the base of the flower-stems mix a little mixing yellow with grass green and the same for the stems, but for the other leaves, and the main stems, use brown green, shading with the same. Outline the vine and flowers in brown green, or in two parts brown No. 17, and one part deep purple mixed.

THE FLIGHT OF SWALLOWS (Pages 110, 111).

THIS charming design may be applied to various decorative purposes, but from its general form and composition, is especially adapted for painting either in oil or water-colors, upon the bottom of a window-shade of bolting cloth, fine French muslin, or India silk. If preferred, the square line of the border may be omitted. The subject may also be used effectively to decorate the outside of a portfolio. If the portfolio is to be used for music, the inscription "When the Swallows Homeward Fly" would add interest if painted beneath the design.

The general scheme of color to be observed is as follows: The leaves of the Virginia creeper a rich, warm green, with yellow and red touches on the edges and extreme end of many of them. The tendrils are generally light, warm yellowish pink qualified by gray. The stems are light reddish brown greatly qualified by grays.